a definite goal—not to depicting the present nor to reviving and summarising the past, but to pointing the way to the future. Nor should this be so done as if the poet, like an imaginative political economist, had to anticipate a more favourable national and social state of things and picture their realisation. Rather will he, just as the earlier poets portrayed the images of the Gods, portray the fair images of men. He will divine those cases where, in the midst of our modern world and reality (which will not be shirked or repudiated in the usual poetic fashion), a great, noble soul is still possible, where it may be embodied in harmonious, equable conditions, where it may become permanent, visible, and representative of a type, and so, by the stimulus to imitation and envy, help to create the future. The poems of such a poet would be distinguished by appearing secluded and protected from the heated atmosphere of the passions. The irremediable failure, the shattering of all the strings of the human instrument, the scornful laughter and gnashing of teeth, and all tragedy and comedy In the usual old sense, would appear by the side of this new art as mere archaic lumber, a blurring of the outlines of the world-picture. Strength, kindness, gentleness, purity, and an unsought, innate moderation in the personalities and their action: a levelled soil, giving rest and pleasure to the foot: a shining heaven mirrored in faces and events : science and art welded into a new unity: the mind living together with her sister, the soul, without arrogance or jealousy, and enticing from contrasts the grace of seriousness, not the impatience of discord—all